

SACRED DANCE GUILD NEWSLETTER

April, 1960

Editor: Mrs. Charles Wolbers, 6 Excelsior Ave., New Paltz, New York
Mimeo.: Mrs. Norman Walz, 132 Berthoud St., Park Ridge, New Jersey

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REPORT OF THE MIDWINTER WORKSHOP AND ANNUAL MEETING

By Robert Storer, Program Chairman

Our February, 1960 workshop on the 8th and 9th at the Community Church in New York was rewarding in many ways. A total of 38 people participated for all or part of the time. The states of New York, Connecticut, New Jersey, Massachusetts, and Washington, D.C. were represented. Several new friends registered, took part with enthusiasm, and joined the Guild. One of our new friends, Mrs. Prescott Fuller, has been doing religious dancing for years. She brought a group of her girls from Darien, Connecticut, an experienced group, and they spontaneously presented two of their selections. (*See Page 4). It was refreshing to have pupils as well as directors with us.

The work of Margaret Fisk Taylor was varied, helpful, and creative. She has a devoted following and it is plain to see why. She is devoted to our cause. Her day of sharing was appreciated.

We were pleased to have Barbara Andres with us. She, as some of you know, works closely with Miss Ruth St. Denis. She talked to the group and brought news of Miss Ruth.

Our teacher for the second day, Mary Anthony, was outstanding. After two hours everyone was ready for more, so we continued on for a third. Miss Anthony's approach was sound and most helpful from a director's point of view. Her knowledge of anatomy, breathing, body control helped us to better understand how to use our bodies in dance. Her creative approach with the use of the eyes to reveal emotion was a great help. The hours were not long enough.

A worship service was introduced by Mary Jane Wolbers. It was held in the little chapel at Community Church. Mary Jane devised it and danced it. Bob Storer did the reading. We must have more of this kind of spiritual experience at our gatherings.

We missed our president, Jane Renz, and our other faithful officers from the Boston area, but they had excellent reasons for not being able to be present.

The work Mary Jane has done on Bibliography and publicity is staggering. It is hard work and quite detailed but a greatly needed project. We are grateful.

The annual meeting concluded the activities. In the absence of President Jane Renz and Vice-President Avis-Ann Parke, Reverend Storer presided. Various reports and announcements were made. News of the Spring Festival and a June training course at Jacob's Pillow appear elsewhere in the Newsletter.

The following officers were elected:

President: Mrs. Willis Rayton

13 E. South St., Hanover, N.H.

Vice-Pres.: Mrs. Charles Wolbers

6 Excelsior Ave., New Paltz, N.Y.

Recording Sec.: Miss Elsie Simmons

300 Weybosset St., Providence, R.I.

Cor. Sec.: Mrs. David Chamberlain

363 Otis Ave., Staten Island 6, N.Y.

Treasurer: Mrs. Theo Rice

117 Sewell Woods Rd., Melrose, Mass.

Membership Ch.: Miss Hazel Bailey

74 Sea Ave., Quincy, Mass.

Program Ch.: Rev. Robert Storer

33 Glen Green, Winchester, Mass.

Publicity Personnel:

National - Mrs. Charles Wolbers

6 Excelsior Ave., New Paltz, N.Y.

Maine, N.H., Vt. - Rev. James Buell

Hanover, N.H.

Massachusetts - Miss Dorothy Creed
28 Rock View Rd., Milton 87, Mass.
Connecticut - Mrs. Clifford Simpson
105 Chestnut St., Manchester, Conn.
New Jersey - Miss Roseanna Smith
73 Hoover Ave., Bloomfield, N.J.

Directors:

Mrs. Bert Borngesser
239 Concord Ave., Lexington, Mass.
Mrs. Erwin Renz
5 Robinhood Rd., Winchester, Mass.
Mrs. James Henderson
831 Columbus Ave., Boston, Mass.
Mrs. Margaret Taylor
2122 California Ave., N.W.
Washington 8, D.C.

Editors of the Newsletter:

Spring - Mrs. Charles Wolbers
6 Excelsior Ave., New Paltz, N.Y.
Fall - Mrs. Jeanne Saunders
64 Westland Rd., Weston 93, Mass.
Winter - Miss Joyce Kydd
272 Belmont St., Fall River, Mass.

SUMMARY OF MONDAY WORKSHOP WITH MARGARET FISK TAYLOR

By M.F.T.

A program of religious dance should have a variety of types: (1) some of simple symbolic worship designs that reveal dedication and awareness. (2) Some of inter-relationship and creative movement between each other--growing out of genuine communication and response. (3) Some of dramatic intensity showing conflict and contrast in developing growth through reaction to crises.

1. Early carol: Now the Green Blade Riseth (Gray, publishers). Stylized gestures and "tripudium" (three steps forward and a rest back). Value in historical presentations of carols in circling designs.

2. Canon or round: Tallis' Canon (in most hymnals). First and last stanzas sung in sequence in four parts, each part starting after previous line is sung. Same design sequence is started successively by four groups; each group with distinct color emphasis so that colors as well as movement inter-relate. First line forward toward altar; second line outward around side edges and downstage; third line into center and kneeling; fourth line rising, turning outward from center and with arms extended. Same pattern for second stanza except on last line the arms

are extended with palms up instead of downward as in previous stanza. Value in canon designs--simple basic pattern with harmony evolving. Another good canon: Dona Nobis Pacem.

3. Creative Movement in relation to others:

A. Preliminary studies

a. Individuals--tension to release; distortion to balance (not symmetry).

b. Pairs--relationship of one to the other who expresses some tense distortion. Discipline of non-verbal, non-directive relatedness and understanding; yet concern of the one for the release (or even partial release) of the other. So they work together in pairs and evolve patterns which reach into more released patterns.

B. Use of words (through narrator or choral speech) of hymn: O Brother Man in background, repeated and with adequate time intervals so that the individuals who may have arrived at the chancel as dedicated worshippers during a hymn such as Take My Life now become aware of the challenge of relatedness. Each has separate clues to turn out to others who are near the chancel or in the pews--people in need or hostile or discouraged, etc. Each of the seven original chancel participants becomes involved with relating to one, two or three of these persons outside the chancel--moving as in (b) with understanding and concern. In the third stanza, the various small groups gather in a "symphony of gratitude". Then a suggestion to use the hymn: Rise Up, O Men of God with audience rising and singing words available on their programs. The dramatic movement choir during the stanza, "Lift high the cross", has one lift the cross and lead the recessional out of the church, the congregation following. Thus the members of the congregation become participants, instead of observers only.

(Mimeographed sheet on the sequence of these three hymns available through M.F.T.)

4. Dramatic intensity: He Is Death Guilty from Dubois' Seven Last Words. Two groups of crucifixion mob moving diagonally forward during "He is death guilty, Take Him, let us crucify Him"; two groups of mob cut through each other on "Be His blood on us and on our children"; similar

diagonal approach upstage to repeat of "He is death guilty" etc. During the telling of the crucifixion, mob cowers except for a center figure, then one on each side, who stand with outstretched arms. During the whole number there is a center low spot that causes large shadows against the chancel wall. When the three stand alone, they make the high, enlarged shadows of three crosses. Mob approaches again into center and cowers in variety of tense positions as solo voice sings "Father, forgive them". Effective with men involved.

5. Dramatic moods of Eli. Eli --"My God, My God, Why Hast Thou Forsaken Me". This is based on Psalm 22 (sheet music available and record by Waring). Use of center more dynamic group, and two side harmonizing groups. This is more effective with men participating.

6. Sequence of dramatic scenes with narrator: True Freedom, music created for the dance drama by Yakovac (available through M.F.T.). Described in The Art of the Rhythmic Choir by M.P.F. (M.F.T.).

7. Mass movement of men, women and children in Vision of the Church Eternal organ number by Messaien. Use of one light straight down on altar so that group is in silhouette. Use of aisles.

SUMMARY OF TUESDAY WORKSHOP WITH MARY ANTHONY

by Mary Jane Wolbers

Miss Anthony's presentation constantly related technique and expression, as axial and locomotor techniques were evaluated for their emotive, communicative values. Considerable of the work was based on the varried and dramatic use of focus--inward, contact, and transcending. Exploration of movement in time and space was immediately channeled into expressions practical to the approaching Easter Season, the movements and reactions of persons involved in the events of Holy Week.

Finally, the participants separated into three groups to work out Malotte's "Lord's Prayer". Different approaches evolved, but all attempted to interpret the words of the prayer. In recapitulation, Miss Anthony exposed the group to the idea that this familiar work need not, of necessity, be closely "interpreted", word for word, for a congregation. It might be used as accompaniment for another type of presentation. (She quoted her television

piece on the three Marys, who moved to this accompaniment, as an example.) This idea opens new horizons, especially for those participants who heretofore have been unable to free themselves from literal interpretation of verbal accompaniment. Many noted that, for them, the Malotte music seemed inconsistent with the prayer. Finding it difficult to work with, Miss Anthony would recommend leaving it alone, or discovering new ways to use it.

THE INVOCATION USED IN THE WORSHIP SERVICE in the Community Church chapel on Tuesday, Feb. 9 was written and performed by Mary Jane Wolbers. This is intended for congregational responsive movement (the congregation moving during the pauses indicated) but could also be used by a leader alone.

"Let us rise up
and behold the glory of the Lord
which is within us
and all around us
Let us feel His presence in the moments
of our quiet
and of our moving
Let us worship in quietness and with
bowing down
but let us also reach out, in the full
outstretching of our spirits
to know God
and to receive His blessings"

THE FOLLOWING POEM was also used and is included for the many who requested it:

THE DANCER IN THE SHRINE

by Armanda Benjamin Hall

I am a dancer. When I pray
I do not gather thoughts with clumsy
thread
Into poor phrases. Birds all have a way
Of singing home the truth that they are
birds,
And so my loving Litany is said
Without the aid of words.
I am a dancer.

And though it is not much, I know,
To fan the incense to and fro
With skirts as flighty as a wing,
It seems Our Lady understands
The method of my worshipping,
The hymns I'm lifting with my hands.
I am a dancer.

*THE POEM "Mother, Daughter", to which Jeanne Fuller and her daughter danced, was written by Mrs. Fuller. Many requested copies.

MOTHER, DAUGHTER

by Jeanne Fuller

The pattern is there
The strong and the small,
Reflecting,
Repeating,
Small one, walk tall.

This is the world
As God meant it to be
A mother extends
The length of God's arm
And there in the curve is me.

God touches her hand
In the stillness of thought
She passes it on
Unasked, untaught
Endlessly giving
Her joy overflows
For God filled her hands
With a love that she knows.

The pattern is there
The strong and the small,
Reflecting,
Repeating,
Small one, walk tall.

Each moves on circling,
They pass and they meet.
Together they pace
Now slowly,
Now fleet.
God's love intertwined
Reflected as one.

I shall not possess her
I will HOLD her
Only to my heart.
I cry after her
A great lonely need.

THEN CHILD IS FREE
FREE and away.
Now YOU are tall.
Follow my prayer,
Do not fall.
I bid you to pause
For now I am small.

The pattern is there
The strong and the small,
Reflecting,
Repeating,
Small one, walk tall.

FESTIVAL ANNOUNCEMENT - May 1st, 1960

Our annual Choir Festival will be held in Fall River, Massachusetts at the Central Congregational Church. Mrs. Charlotte Wright, wife of the minister, Rev. Webb Wright, will be chairman and hostess. The Festival will be held on May 1 in the afternoon.

Please write immediately to Rev. Robert Storer, 33 Glen Green, Winchester, Mass. if your group can participate. The program committee must select the choirs from among those who can come. So far we have heard from New Paltz, N.Y.; Storrs, Conn.; Cromwell, Conn.; Windham Hill, Me.; Manchester, Conn.; Winchester, Mass.; Hartford, Conn.; and Darien, Conn. We need to hear from the choirs that have not participated before. This will be our Fifth Annual Festival.

Please drop a card to Mrs. Webb Wright, 567 Hanover St., Fall River, Mass. and let her know if you would prefer light refreshments or a buffet supper that night after the Festival for your group. The food will be served on a voluntary offering basis (a money dish on the table). Let us make this Festival a good Fifth.

Robert Storer, Program Ch.

MEET OUR NEW PRESIDENT

Congratulations are in order for Ruth Rayton's election to the presidency. We are looking forward to working with her. Following her graduation from Keuka College, Ruth taught school for several years. She was married to the late Willis M. Rayton, a physicist. Along with caring for her three children: Paul, 17, Priscilla, 14, and Peter, 9, she is active in Scouting, churchwork, League of Women Voters, and other community projects in Hanover, N.H.

In 1940 Ruth became a member of Margaret Fisk's original rhythmic choir in the Church of Christ at Dartmouth College, Hanover. With this group her interest in this work developed and when Margaret left in 1951, she was entrusted to continue the work in that church. Since then, she has furthered her knowledge of the field by taking courses in modern dance and has contributed significantly to the development of choirs in New Hampshire by conducting numerous workshops.

In a recent letter Ruth says, "As I acquire more knowledge and experience I have ideas which I hope to develop when

the inspiration comes from within." She is willing to learn and to work; she is fairly bursting with ideas; and she accepts the deep responsibility that the implementation of ideas must be motivated from within. Her attitude typifies the best in Guild membership. What better qualifications could we ask? We are sincerely grateful for her leadership.

MESSAGE FROM THE PRESIDENT

Tribute to Jane Renz

As the Sacred Dance Guild begins another year of service, we each must realize the time, talent, and energy which Jane Renz has contributed so ably to our group. We are all indebted and thankful to her, our first president, and to the other officers, for helping to get the group established. May we, the new officers, continue to build and expand our services.

THE GUEST COLUMN

(With this issue we begin the publication of articles and messages by persons who are active in sacred dance, many of whom are unknown to our members.)

Our guest columnist this time is PATRICIA LAWRENCE JEWITT. She is dance director at Lake Erie College in Painesville, Ohio. She is also director of drama at the First Baptist Church in Cleveland where she has a dance choir. She has taught numerous workshops in religious dance at sessions sponsored by the National Council of Churches.

The "Dance of Life" leads me into many areas, but the wonder, the beauty and the excitement ever present in the field of Religious Dance Movement never ceases to amaze me! When someone says they have never had any truly spiritual experience, I think they must never have reached their arms out in dance gesture or moved their feet to the rhythms of heartbeat and concern. I would never say for a minute that dance is the only avenue to a spiritual experience through the medium of the arts, but it is a major way. To me, one of the reasons for this is that one cannot "lie" with his body.....that one cannot dance convincingly about anything he does not thoroughly understand or express a feeling

in movement that has not crystalized within his own being. Many times in teaching Religious Dance I have observed my students going back to re-examine Biblical sources or inwardly seeking for clarification of heretofore vague concepts.

Dance students may suddenly find the wonder of a new experience, but so does the teacher! I will never, never forget what happened to me once when teaching a large group of Religious Dance students. I was guiding them toward free self-expression. (I think this is important before learning dance forms for communication.) I gave them a very simple theme movement to do to "Were You There When They Crucified My Lord". They were to do this movement and elaborate or vary it as they felt they wished to do. They were to close their eyes so as not to be distracted. (The pattern was so arranged so they would not collide.) I was intending to watch to see how they were doing. They began with the music...each reaching out...each seeking spiritual inspiration and guidance. Suddenly there was such a sense of Presence in the room...that each was making intimate contact. I was an intruder in God's business, and I had no right to look at His relationship with these people at this revealing moment. I had to turn away...with the tears that often come to us in moments of revelation. I later found that the dancers present in the room felt this same mystical moment.

Many times these feelings that cannot be verbalized too easily have happened. One other time was in the creation of my solo presentation of the Lord's Prayer. All of us know the working and re-working, the inspiration and perspiration that goes into choreography. However, when I was asked to do the Lord's Prayer something different occurred. I selected a morning when I thought I might be reasonably creative, and I got everything arranged to work. I turned on the music and started what was intended to be movement improvisation. Somehow the dance sequences just happened! There was my personal prayer interpretation! In all the years that I have shared this dance I have never changed it from that one magic morning.

Thank you so much for letting me share these experiences with you. I know that many more are awaiting all of us as we reach out in service in our chosen field.

-- Patricia Lawrence Jewitt

JACOB'S PILLOW TRAINING COURSE

June 20-22, 1960

The training course for rhythmic choir directors, participants, and religious educators will be held at Jacob's Pillow, Lee, Mass. on June 20, 21, and 22. This year, for the first time, the Sacred Dance Guild assumes sponsorship of the three-day session. Tentative plans list Miss Ruth St. Denis and Jess Meeker as special teachers. Ted Shawn, whose generosity makes the use of his famous school possible, will give a lecture.

Arrangements are being made by Mrs. Jean Miller, 1751 Yale Court, Wantagh, N.Y. Inquiries about the course and requests for pre-registration should be addressed to Jean. Registration will be limited and will be accepted in the order of receipt. Since Miss Ruth is so well known and beloved the world over, it is anticipated that demand will exceed supply as far as attendance is concerned. It would be wise to let Jean know of your interest without delay.

In case you are unable to plan to attend, why not plan to send a "representative" from your choir to share in this wonderful course? At press-time we have not received definite confirmation of the fee for the course, but the suggested fee of \$30.00 for the three-day session is indicative of a continuing policy to make all Guild-sponsored courses available at exceedingly reasonable rates.

REVIEWS

by Mary Jane Wolbers

Try as we will, we can't seem to get advance notice of TV programs using dance as a religious art. The best source of information is your TV Guide. Programs shown recently are listed here.

John Butler's "Saul and the Witch of Endor" was done on Lamp Unto My Feet, CBS-TV, on Feb. 14, 1960. Tom Driver of Union Theological Seminary introduced the work as ballet--which it was not. It was contemporary dance at its best, with Carmen de Lavallade and Glen Tetley dancing the leads.

Roger Ortmayer of Southern Methodist University was narrator of the World Wide 60 program, NBC-TV, on Feb. 20, 1960. We are grateful for his mention of dance as a religious art; he also quoted the 150th Psalm. Rev. Ortmayer will be in charge of

the dance meetings at a Religious Arts Festival related to the National Methodist Student Movement Conference at the University of Missouri, Columbia, Mo., Dec. 27-Jan. 1, 1961. It will be interesting to see what kind of a program will develop for this, a large national conference which is held every four years.

"And Joy Is My Witness" was performed by Pearl Lang and a nicely balanced group of five women and five men on Frontiers of Faith, NBC-TV, on Feb. 28, 1960. Alexander Scourby narrated, citing dance as the first religious art, and commenting on its universality--calling it an "international language". The first part of the program was devoted to brief remarks on the Bach accompaniment and Miss Lang's choreography. The demonstrations of movement motifs, and excerpts from the work, must have been very helpful to many viewers. Then the dance was shown without interruption--truly an exciting, joyous piece of choreography, well performed.

The title of Martha Myers' educational TV series, A TIME TO DANCE, comes right out of the Bible (Ecclesiastes 3:4). Included in a total of nine programs is Number 4, "The Choreographer at Work", in which John Butler demonstrates the choreographer's approach to religion in "Three Promenades with the Lord". The series is being seen in the Boston area over WGBH, and has been scheduled for Memphis, Tucson, Denver, Lincoln, Nebr., and Champaign-Urbana, Ill.

Anna Sokolow's "Esther, the Queen" was shown on Lamp Unto My Feet, CBS-TV, on Mar. 13, 1960 in celebration of Purim. In keeping with this most joyous Jewish holiday, the choreography was rollicking and gay.

Speaking of TV, we have been grateful to the Broadcasting and Film Commission of the National Council of Churches for making kinescopes of such TV shows as these available for showing as films. They are valuable teaching aids, and excellent examples of the use of dance as a religious art, in a field where there is little in the way of audio-visual materials. We have been informed that the Council is reviewing its policy regarding kinescopes, and it is possible that they may not be let out again on a rental basis. At present this is the case. Guild members would do well to write the Broad-

casting and Film Commission of the Council of Churches at their new office: 475 Riverside Drive, New York 27, N.Y., urging them not to discontinue their policy of renting kinescopes. They might tighten up the rental policy, as film distributors do, or put them in the hands of a film agency. Whatever way you look at it, film rental is a trial--what with mailings, scheduling, damages, and so on--but it is a genuine service to the public.

* * * * *

Guild members will be interested in the latest issue of Dance Perspectives (No. 5). The entire issue is devoted to "The Legacy of Isadora Duncan and Ruth St. Denis". Although Miss Ruth's preoccupation with religious dance receives little mention, this review and evaluation of her life and work by Walter Terry is most interesting and valuable. Her influence on American dance is studied by Mr. Terry and several contributors who, like Martha Graham, worked with her.

The December 1959 issue of The Lamp carried an article about the liturgical dance activity at Our Lady of the Lake College in San Antonio, Texas. In "Dancing as Prayer" the author, Odilia Marie Jacques, reveals her lack of familiarity with sacred dance--its rich history, as well as contemporary developments. She comments, "even after viewing the beauty and dignity of liturgical dance, it is improbable that we would use it within the churches." In the light of her astute conclusion: "In an age where so much is vying for man's senses, it might be wise to consider that since the senses are, according to St. Thomas, the original avenues of knowledge, the greater number of man's senses employed in worship, the richer will be his experience", one is tempted to ask, "Why not (use the dance in churches): Sister Elaine, C.D.P., is credited with fostering development of sacred dance at this college.

There is nothing but praise for Doris Humphrey's The Art of Making Dances. This book, published posthumously last Fall, was long awaited in the dance world; Miss Humphrey had just finished it before her untimely death in December, 1958. When physical disability forced her to concentrate on teaching, the book began to crystallize. Her role as teacher-choreograph-

er in recent years tends to eclipse her importance as a dancer. But her ability as a performer is well remembered and this book is testimony to the diligence with which she plied her craft. One just does not acquire this knowledge by being a spectator of the choreographic process. Her information is practical, stimulating, and valuable. For Guild members who have to do with the "making of dances", or guiding a group in its creative efforts, this book is a must. There really is no point in predicting what parts you will find most useful, but you will read and re-read sections on subject matter for dance (religious subjects well recognized), words as accompaniment, and motivation and gesture.

* * * * *

Have you heard the United Artist recording of God's Trombones (UAL 4039) based on the James Weldon Johnson poem?

And did you ever see that marvelous Scottish Psalter by Oxford Press (1929) with its split pages for interchanging tunes of the psalms contained therein?

* * * * *

Note from your reviewer: That long-promised BIBLIOGRAPHY OF SACRED DANCE SOURCE MATERIALS is finally ready (I really didn't know it would be 11 pages long, when I started!) It is available to Guild members at a reduced rate, which is a nominal sum to cover cost of duplication and mailing. Already there is a growing list of articles to be added to the work. This column will carry reviews of new material, and supplements will be issued periodically to keep things up to date.

Did you know that Margaret Taylor's The Art of the Rhythmic Choir is again available? This book, out of print for some time, has been released in paperback format and is available from the author. (Her address is 2122 California Ave, N.W., Washington 8, D.C.)

* * * * *

Those SWISS HELANCA GYMNASTIC SLIPPERS you saw at the workshop in New York are available from Gymport, 215 A Avenue, N.W., Cedar Rapids, Iowa at \$1.80 per pair, plus postage.

WHAT OUR MEMBERS ARE DOING

The DANCE GROUP AT UNION THEOLOGICAL SEMINARY presented a lecture-demonstration of sacred dance at the social hall of the Seminary on March 3.

RUTH ST. DENIS, teacher-in-residence at Adelphi College this Spring, is carrying on a busy schedule of teaching in relation to the establishment of a rhythmic choir at that school's new religious center, and is involved in the May Festival. She is also lecturing in the East, and is slated for a TV appearance on Look Up and Live with John Butler. She will be at the State University of New York's College of Education in New Paltz, N.Y. for a lecture in mid-May. Barbara Andres will assist with demonstrations. Arrangements are being made by Mrs. Charles Wolbers of New Paltz.

MARGARET FISK TAYLOR will appear with a group of 24 in the Cleveland Park Congregational Church, Washington, D.C. on April 3. She was featured in the Mar. 20 Spiritual Life Program at the Congregational Church of Blooming Grove, N.Y. She is scheduled to conduct the following workshops and programs:

April 19, 20 - Methodist Church, Arcadia, California

April 23 - Plymouth Congregational Church, Oakland, California

August 5-13 - Northern New England School of Religious Education at Geneva Point, N.H.

MARY JANE WOLBERS is assisting the Wesley student group at the New Paltz Methodist Church (N.Y.) in its first sacred dance choir effort. They will perform three selections in a Holy Week service augmenting the vocal choir in Maunder's "From Olivet to Calvary". From April 15 to 25 Mary Jane will tour Pennsylvania, lecturing and teaching. On April 18 she will teach an all-day session on rhythmic choir at the YWCA in Pittsburgh, jointly sponsored by the "Y", the University of Pittsburgh, and the Drama Council of the Pittsburgh Council of Churches. The evening of April 22 she

will give a lecture-demonstration on religious dance at the Tabor United Church in Philadelphia, sponsored by that church.

BETTY SIMPSON's choir is participating in the Palm Sunday evening service of the Center Congregational Church, Manchester, Conn. The entire service has been planned around the idea of the motion choir, which is doing five selections, assisted by speech and vocal choirs.

What are YOU doing??? Are you conducting workshops, assisting sacred dance work in any way? Is your choir choreographing a new work? Send in news to your REGIONAL PUBLICITY CHAIRMAN. It will in turn be sent to the national chairman for publication in the Newsletter and other periodicals.

Have you ever tried a "devotions in motion" for your church women's group? Briefly introduce your theme which will be completely understood as the several hymns are interpreted rhythmically, and a soloist sings. It is truly a wonderful experience to participate in such a group.

--Ruth Rayton

NOTE TO GUILD MEMBERS: If you have not paid February, 1960-1961 dues, please send \$2.00 to our Membership Chairman: Miss Hazel Bailey, 74 Sea Ave., Quincy, Mass.

At the beginning of a new year of activities, it is well to recall the PURPOSE OF THE GUILD as stated in the by-laws: "The purpose of this Guild shall be to provide a means of communication and training for directors of dance choirs, and to stimulate interest in the dance as a religious art form."

"Art is the gift of God; it must be used unto His glory."

--Longfellow

A NEW YORK STATE REGIONAL MEETING, anyone?

It seems there is sufficient activity in choirs throughout New York State to support a regional workshop at some accessible location, say the Schenectady-Albany area. If you would be interested, or know a church where it could convene, please write me. We could meet in the Fall, about the time the Boston-area members hold their regional workshop. Let me know how you feel about this suggestion.

Central Congregational Church

of Fall River, Massachusetts

100 Rock Street

Fall River, Massachusetts

THE REV. M. WEBB WRIGHT, Pastor
Parsonage: 567 Hanover Street

April one
1 9 6 0

Parsonage Telephone OS 4-3758
Church Office Telephone OS 9-6835

Dear Friends:

On May 1, 1960 at 5 p. m. the Central Congregational Church of Fall River, Massachusetts will be host to the Sacred Dance Choir Festival.

We hope that many of you will be with us. If your Choir or some of its members would be willing to participate in the service please let us know right away.

To date we have heard from eight Choirs which are planning to participate:

Huguenot Dance Choir - New Paltz, New York
Presumpscot Union Parish - Windham Hill, Maine
Center Congregational Church - Manchester, Connecticut
Storrs Congregational Church - Storrs, Connecticut
Winchester Unitarian Church - Winchester, Massachusetts
South Congregational Church (Boys' Choir)-Hartford, Connecticut
Mrs. Prescott Fuller, Director - Darien, Connecticut
Central Congregational Church - Fall River, Massachusetts

We would love to add your Choir to the list.

Although a theme has not been chosen it will be sufficiently general to allow for a wide choice of subject material.

It is important that we have a number of sponsors if we are to be sure of meeting our expenses. Gifts of one dollar or more will constitute a sponsorship. The list of sponsors will be on the program if names and donations are received before April 15th.

Following the service a light supper will be served to those participating. A charge of thirty-five cents per person will be made.

You will find enclosed a form to return if you would like to participate in the service. I should receive these before April 12th. Also you will find detailed instructions for reaching the Church.

We will be looking for you on May 1st.

Sincerely yours,
Charlotte C. Wright
Charlotte C. Wright
(Mrs. M. Webb)

two enclosures
CCW:reh